

**Greven, David.** "Contemporary Hollywood Masculinity and the Double-Protagonist Film." 48, no. 4 (Summer 2009): 22–43. In the double-protagonist film, a genre that has emerged in the past two decades, two male protagonists, each played by a film star, vie for narrative dominance. American manhood is depicted as fundamentally split, a split that can be understood as conflict between a narcissistic and a masochistic mode of masculine identity.

**Hagin, Boaz.** "Examples in Theory: Interpassive Illustrations and Celluloid Fetishism." 48, no. 1 (Fall 2008): 3–26. This essay examines some of the uses of examples from films in theoretical writing. Employing Žižek's concept of interpassivity, it argues that the use of examples need not be limited to illustrating a preexistent theory that is already believed to be true.

**Hartley, John.** "Digital Scholarship and Pedagogy, the Next Step: Cultural Science." In *Focus: Digital Scholarship and Pedagogy*, 48, no. 2 (Winter 2009): 138–145.

**Hellekson, Karen.** "A Fannish Field of Value: Online Fan Gift Culture." In *Focus: Gender and the Politics of Fan Production*, 48, no. 4 (Summer 2009): 113–118.

**Hendy, David.** "Radio's Cultural Turns." In *Focus: Sound Studies*, 48, no. 1 (Fall 2008): 130–138.

**Hill, Rodney.** "The New Wave Meets the Tradition of Quality: Jacques Demy's *The Umbrellas of Cherbourg*." 48, no. 1 (Fall 2008): 27–50. Jacques Demy's importance in the French New Wave ironically becomes clearest by way of his least obviously New Wave work of the 1960s, *The Umbrellas of Cherbourg*, which represents a curious intersection between the New Wave aesthetic and that of the "Tradition of Quality," against which the movement claimed to rebel.

**Hilmes, Michele.** "Foregrounding Sound: New (And Old) Directions in Sound Studies." In *Focus: Sound Studies*, 48, no. 1 (Fall 2008): 115–117.

**Huntemann, Nina B.** Review of *The Meaning of Video Games: Gaming and Textual Strategies* by Steven E. Jones. 48, no. 3 (Spring 2009): 145–147.

**Jenkins, Henry.** See Matthew Weise.

**Jensen, Marc.** "'Feed Me!': Power Struggles and the Portrayal of Race in *Little Shop of Horrors*." 48, no. 1 (Fall 2008): 51–67. This study is

an analysis of the horror-comedy-musical *Little Shop of Horrors*. Not present as an element intrinsic to the story itself, the conflict of this film is subtly framed in terms of race relations. A carefully manipulated palette of musical styles and characterizations articulates associations between blackness, the alien "other," and the threat of an imminent social collapse accompanying integration.

**Juhasz, Alexandra.** "Learning the Five Lessons of YouTube: After Trying to Teach There, I Don't Believe the Hype." In *Focus: Digital Scholarship and Pedagogy*, 48, no. 2 (Winter 2009): 145–150.

**Kassabian, Anahid.** "Inattentive Engagements: The New Problematics of Sound and Music." In *Focus: Sound Studies*, 48, no. 1 (Fall 2008): 118–123.

**Kern, Anne.** "Spinning the Well-Wrought Urn: Developing Successful Course Assignments." *Teaching Dossier*, 48, no. 3 (Spring 2009): 74–79.

**Kleinhans, Chuck.** "Teaching Undergrad Courses with Majors and Nonmajors." *Teaching Dossier*, 48, no. 3 (Spring 2009): 80–83.

**Lambert, Josh.** "'Wait for the Next Pictures': Intertextuality and Cliffhanger Continuity in Early Cinema and Comic Strips." 48, no. 2 (Winter 2009): 3–25. Harry Hershfield's "Desperate Desmond" exemplifies the intertextuality of sensational melodrama in the 1910s, especially between motion pictures and comic strips. Documenting Hershfield's sources and analyzing the narrative strategies of his strip and its motion picture adaptations, this essay theorizes "cliffhanger continuity" as a special, commercially expedient feature of serial publication.

**Langer, Mark.** "The Plain Person's Guide to Course Packs." *Teaching Dossier*, 48, no. 3 (Spring 2009): 87–90.

**Levine, Elana.** "Feminist Media Studies in a Post-Feminist Age." Review of *Interrogating Post-feminism* ed. by Yvonne Tasker and Diane Negra; *Gender and the Media* by Rosalind Gill; *Feminist Television Criticism*, 2nd ed. ed. by Charlotte Brundson and Lynn Spigel; and *Third Wave Feminism and Television* by Merri Lisa Johnson. 48, no. 4 (Summer 2009): 137–143.

**Lewis, Jon.** Review of *High Noon* by Phillip Drummond. 48, no. 2 (Winter 2009): 163–166.



**Lockett, Andrew and Rob White.** Response to the In Focus Dossier on the British Film Institute. 48, no. 3 (Spring 2009): 102–103.

**Lothian, Alexis.** "Living in a Den of Thieves: Fan Video and Digital Challenges to Ownership." In Focus: Gender and the Politics of Fan Production. 48, no. 4 (Summer 2009): 130–136.

**Lucas, Christopher.** See Avi Santo.

**Luckett, Moya.** Conference Report: Console-ing Passions, University of California—Santa Barbara, April 24–26, 2008. 48, no. 4 (Summer 2009): 99–103.

**Martin, Daniel.** "Japan's *Blair Witch*: Restraint, Maturity, and Generic Canons in the British Critical Reception of *Ring*." 48, no. 3 (Spring 2009): 35–51. This essay examines the British critical reception of the Japanese horror film *Ring*. Critics claimed that *Ring* was representative of a non-graphic, suggestive tradition in horror, and used the film rhetorically to present a sense of difference from teen horror films such as *Scream*.

**McLean, Adrienne L.** "Paying Attention: Feminist Film Studies in the Twenty-First Century." Review of *Red Velvet Seat: Women's Writing on the First Fifty Years of Cinema* ed. by Antonia Lant with Ingrid Perlz; *Cupboards of Curiosity: Women, Recollection, and Film History* by Amelie Hastie; and *The Hypersexuality of Race: Performing Asian/American Women on Screen and Scene* by Celine Parreñas Shimizu. 48, no. 4 (Summer 2009): 144–150.

**McPherson, Tara.** "Introduction: Media Studies and the Digital Humanities." In Focus: Digital Scholarship and Pedagogy. 48, no. 2 (Winter 2009): 119–123.

**Meeuf, Russell.** "John Wayne as 'Supercrip': Disabled Bodies and the Construction of 'Hard' Masculinity in *The Wings of Eagles*." 48, no. 2 (Winter 2009): 88–113. Analyzing John Wayne's characteristically active body depicted as a disabled body in the 1957 film *The Wings of Eagles*, this essay situates discourses of disability, demobilization, the nuclear family, and medical technologies within Wayne's articulation of "hard" masculinity in the 1950s, complicating typical approaches to Hollywood's representation of disability.

**Murphy, Sheila C.** Review of *Half-Real: Video Games Between Real Rules and Fictional Worlds* by Jesper Juul. 48, no. 3 (Spring 2009): 142–144.

**Newman, Michael Z.** "Indie Culture: In Pursuit of the Authentic Autonomous Other." 48.3 (Spring 2009): 16–34. American independent cinema since the 1980s has in common with other forms of "indie" culture its construction as an authentic, autonomous alternative to mainstream media. "Indie" is contradictory insofar as it at once serves to oppose the dominant culture but also to produce cultural capital that distinguishes its consumers.

**Oeler, Karla.** "Renoir and Murder." 48, no. 2 (Winter 2009): 26–48. This essay shows the paradoxical way that the murder scene structures the poetics of realism across Renoir's films, opening a way to reconceptualize the entrenched opposition between realism and both modernism and formalism in film theory and criticism.

**Orgeron, Devin.** Conference Report: Orphans Take Manhattan: The 6th Biannual Orphan Film Symposium, March 26–29, 2008, New York City. 48, no. 2 (Winter 2009): 114–118.

**Past, Elena.** "Lives Aquatic: Mediterranean Cinema and an Ethics of Underwater Existence." 48, no. 3 (Spring 2009): 52–65. This essay considers the role of the Mediterranean in Emanuele Crialese's *Respiro* (2002) and Wes Anderson's *The Life Aquatic with Steve Zissou* (2004). Taking an ecosystemic approach and incorporating the philosophies of Franco Cassano, Gilles Deleuze, and Félix Guattari, it suggests that underwater scenes in both films invite viewers to theorize connections between the sea and contemporary existence.

**Robé, Chris.** "Taking Hollywood Back: The Historical Costume Drama, the Biopic, and Popular Front U.S. Film Criticism." 48, no. 2 (Winter 2009): 70–87. Throughout the 1930s, U.S. Left film critics held a conflicted socioaesthetic position. On one level, they explored the political potential certain commercial cinematic conventions held. At the same time, they reinforced traditional gender hierarchies that consumer culture was challenging by consistently celebrating male-centered genres like the biopic over female-centered ones like the costume drama.

**Ruggill, Judd Ethan.** "Convergence: Always Already, Already." In Focus: Film, Television, Gaming, and Convergence. 48, no. 3 (Spring 2009): 105–110.

**Russell, James.** "Narnia as a Site of National Struggle: Marketing, Christianity, and National



Purpose in *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe*." 48, no. 4 (Summer 2009): 59–76. This essay examines the niche marketing efforts used to promote the 2005 film *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* to Evangelical Christian audiences in the United States. Through references to "culture wars" rhetoric, and broader claims to educational and evangelistic intent, the production company Walden Media's promotional efforts sought to transform C. S. Lewis's utopian Christian fantasy into a faith affirming experience for Evangelical viewers, imbued with the power to alter national culture along Christian lines.

**Russo, Julie Levin.** "User-Penetrated Content: Fan Video in the Age of Convergence." In *Focus: Gender and the Politics of Fan Production*. 48, no. 4 (Summer 2009): 125–130.

**Sandler, Kevin.** Introduction to Teaching Dossier. 48, no. 3 (Spring 2009): 73–74.

———. "Teaching Media Convergence." Teaching Dossier. 38, no. 3 (Spring 2009): 84–87.

**Santo, Avi and Christopher Lucas.** "Engaging Academic and Nonacademic Communities through Online Scholarly Work." In *Focus: Digital Scholarship and Pedagogy*. 48, no. 2 (Winter 2009): 129–138.

**Skar, Robert.** "In Memoriam: Manny Farber, 1917–2008." 48, no. 3 (Spring 2009): 66–69.

**Spring, Katherine.** "Pop Go the Warner Bros., et al.: Marketing Film Songs during the Coming of Sound." 48, no. 1 (Fall 2008): 68–89. The confluence of the American film and music industries began as early as 1927, when Hollywood's transition to sound encouraged the major film production companies to invest in the business of popular music. In print advertising and on film soundtracks, the studios promoted motion picture songs as discrete, self-contained moments of performance.

**Stanitzek, Georg.** "Reading the Title Sequence (*Vorspann, Générique*)." 48, no. 4 (Summer 2009): 44–58.

**Stein, Louisa.** "Playing Dress-Up: Digital fashion and Gamic Extensions of Televisual Experience in *Gossip Girl's Second Life*." In *Focus: Film,*

Television, Gaming, and Convergence. 48, no. 3 (Spring 2009): 116–122.

**Sterne, Jonathan.** Review of: *Electric Sounds: Technological Change and the Rise of Corporate Mass Media* by Steve J. Wurtzler. 48, no. 1 (Fall 2008): 147–149.

**Straw, Will.** Conference Report: The 17th Annual Screen Conference, July 4–6, 2008 Glasgow, Scotland. 48, no. 3 (Spring 2009): 70–72.

**Thomas, Douglas.** Review of *Play Between Worlds: Exploring Online Game Culture* by T. L. Taylor. 48, no. 3 (Spring 2009): 148–150.

**Tosca, Susana.** "More than a Private Joke: Cross-Media Parody in Roleplaying Games." In *Focus: Film, Television, Gaming, and Convergence*. 48, no. 3 (Spring 2009): 129–134.

**Tudor, Deborah.** "The Eye of the Frog: Questions of Space in Films Using Digital Processes." 48, no. 1 (Fall 2008): 90–110. This article maps initial cinematic terrains produced through digital processes. Compositing shots, multiple screens, and new transition strategies shift viewers' understanding of spatial relations, reconfigure shot boundaries, and construct "semantic clusters" combining different types of information. Digital processes recreate older cinematic styles, and resituate production culturally, economically, and institutionally.

**Wasson, Haidee.** "Electric Homes! Automatic Movies! Efficient Entertainment!: 16mm and Cinema's Domestication in the 1920s." 48, no. 4 (Summer 2009): 1–21. This essay investigates the emergence of 16mm projectors and screens during the 1920s. By examining changes to the entertainment industry, the American home, and advertising discourses, it demonstrates that portable film technologies have long been implicated in a complex relationship with a range of automated consumer technologies and idealized private spaces.

**Weise, Matthew and Henry Jenkins.** "Short Controlled Bursts: Affect and Aliens." In *Focus: Film, Television, Gaming, and Convergence*. 48, no. 3 (Spring 2009): 111–116.

**White, Rob.** See Andrew Lockett.